



La Biennale di Venezia

58. Esposizione
Internazionale
d'Arte

Eventi Collaterali

Future Generation Art Prize @VENICE 2019

PinchukArtCentre
pinchukartcentre.org



Monira Al Qadiri
Yu Araki
Korakrit Arunanondchai
Kasper Bosmans
Madison Bycroft
Alia Farid
Gabrielle Goliath
Rodrigo Hernández
Laura Huertas Millán
Marguerite Humeau
Eli Lundgaard
Taus Makhacheva
Toyin Ojih Odutola
Sondra Perry
Gala Porras-Kim
Emilija Škarnulytė
Jakob Steensen
Daniel Turner
Anna Zvyagintseva
Basel Abbas and
Ruanne Abou-Rahme
Cooking Sections

Foreword

The world changes faster than we can imagine. The future is a place with intelligent robots, people living to 200 years or more, billions of useless humans. Nothing old is secure. What is the capital of the world today can be forgotten in a few generations.

The new has a chance. Countries and people who were down can be at the top. We must shape our place in this future. Who do we want to be? If we do not answer this question and act accordingly, the dynamic of disruption, like a tsunami, leaves us dead or as drifting flotsam.

Many leaders today are afraid, or not capable, to think radically enough. Artists see the new better than analysts. They feel and explain the new better than politicians. With the Future Generation Art Prize, 10 years ago we stepped forward into the new world. I hope we created a capital for the future in Kyiv. A capital for the newest contemporary art, with its summits in Kyiv every two years, with its own ambassadors and with its delegation to the global summit in Venice.

Artists from all over the world are free to think the new here every two years. Ukrainians are part of this crazy team. Of this wild capital.

The only thing that is forbidden in our capital is passivity and narrow-mindedness. The only task is to feel and see the new, to question, think and create. Without fear or limitations.

VICTOR PINCHUK

Victor Pinchuk, founder
of the Future Generation Art
Prize, and Emilija Škarnulytė,
winner of the Main Prize





Future Generation Art Prize@Venice 2019

The Victor Pinchuk Foundation and PinchukArtCentre present *Future Generation Art Prize@Venice 2019*, showcasing the first global art prize with 21 artists from 17 countries. The exhibition is an official Collateral Event of the 58th International Art Exhibition – La Biennale di Venezia.

The biannual **Future Generation Art Prize** is the only prize for the young generation of artists which has a global dimension and is guided by an open, free and democratic online application process. Supported by an eminent board, distinguished jury and outstanding selection committee, the prize brings together the best of the art world to champion a new generation of artists.

The prize is a major contribution of the Victor Pinchuk Foundation to a young generation of artists for their development and the production of new works. The Main Prize of US\$ 100,000 (US\$ 60,000 cash and US\$ 40,000 investment in new production) is awarded by an international jury. Within the framework of selecting the prize winner, the jury has the opportunity to additionally award Special Prizes to support young talents. With a network of over 60 partner platforms and 400 correspondents all over the world, the prize benefits from its unique partners who work as ambassadors and encourage artists to apply.

The **Future Generation Art Prize 2019** marks the 10th anniversary of the prize's founding.

Through its truly global and democratic format, the Future Generation Art Prize has been empowering artists from all over the world for over 10 years, with growing support from institutions and artist communities alike. Its unique concept guarantees that each edition presents a fresh perspective on a future generation of artists – and we are proud knowing that these cutting-edge artists work to challenge our world views, whilst proposing new models for tomorrow.

BJÖRN GELDHOF
Artistic Director of the PinchukArtCentre



Main Prize and Special Prize winners (from left to right): Alon Schwabe (Cooking Sections), Gabrielle Goliath, Emilija Škamulytė, Daniel Fernández Pascual (Cooking Sections) | LEFT: View of the Palazzo Ca' Tron, Venice

CURATORIAL STATEMENT

Future Generation Art Prize@Venice 2019 brings together works by 21 shortlisted artists selected out of 5800 applications from all around the world. The exhibition showcases existing works along with new site-specific productions that engage in a direct conversation with the building of the Palazzo Ca' Tron and its history.

Situated on the Canal Grande, this building has been owned by the Istituto Universitario di Architettura di Venezia since 1972. It is a hub for teaching and thinking mainly on the subject of urban planning. Dating back to the end of the 16th century, the palazzo carries the name of Tron, one of Venice's most noble and powerful families. The collaboration between the university and the Future Generation Art Prize allows us to consolidate the mission shared by both institutions: to empower future generations.

The works in the exhibition question the interpretation of knowledge, often leading towards the suggestion of a future archaeology and/or an archaeology of the future. How will the present day be perceived a hundred or thousand years from now? What might humanity look like? How will the world be experienced and perceived?

Whereas many of those questions project concerns and proposals for tomorrow, other works engage with urgent unresolved dilemmas of today's world. What place can local cultural traditions have in a globalized world? How do values that seem old-fashioned survive through an age of technology that sweeps away any sense of our own roots? And how do we identify in an age where nationalistic models seem to be at odds with globalized communities?

BJÖRN GELDHOF & TATIANA KOCHUBINSKA
Curators, *Future Generation Art Prize@Venice 2019*

The Founder, Jury, Curators and Nominees for the Future Generation Art Prize 2019 during the award ceremony in Kyiv, 22 March 2019



Future Generation Art Prize 2019

BOARD

Victor Pinchuk. Businessman and philanthropist; Chairman

Richard Armstrong. Director, Solomon R. Guggenheim Foundation and Museum, New York, USA

Eli Broad. Founder, The Broad Foundations, USA

Andreas Gursky. Patron Artist, Germany

Damien Hirst. Patron Artist, UK

Dakis Joannou. Founder, DESTE Foundation for Contemporary Art, Greece

Sir Elton John. Founder, Elton John AIDS Foundation and Sir Elton John Photography Collection, UK

Jeff Koons. Patron Artist, USA

Glenn D. Lowry. Director, The Museum of Modern Art, New York, USA

Takashi Murakami. Patron Artist, Japan

Alfred Pacquement. Former Director of the Musée national d'art moderne, Centre Georges Pompidou, Paris, France

Miuccia Prada. Founder, Fondazione Prada, Italy

INTERNATIONAL JURY

Pablo León de la Barra. Curator at large, Latin America and Solomon R. Guggenheim Foundation and Museum, New York

Björn Geldhof. Artistic director, PinchukArtCentre, Kyiv

Gabi Ngcobo. Curator, 10th Berlin Biennale 2018

Tim Marlow. Artistic director, Royal Academy of Arts, London

Hoor Al Qasimi. President, Sharjah Art Foundation and International Biennial Association

SELECTION COMMITTEE

Natalia Valencia Arango. Associate Curator, Estancia Femsa – Casa Barragán, Mexico City

Julie Boukobza. Director, Luma Arles residency programme and 89plus residency at the Lab of the Google Cultural Institute, Paris

Tatiana Kochubinska. Curator, Research Platform at the PinchukArtCentre, Kyiv

Tumelo Mosaka. Chief Curator for the Investec Cape Town Art Fair

Zeynep Öz. Curator, Turkish Pavilion at the Venice Biennial 2019, Istanbul

Richard Riley. Independent curator and Chair of the Gilbert & George Centre, London

Erin Christovale and Meg Onli. Assistant Curator at the Hammer Museum, Los Angeles / Assistant Curator at the Institute of Contemporary Art, Philadelphia



Selection Committee Meeting, Kyiv, September 2018

Partner Platforms

AFRICA

32° East
Uganda, Kampala
ugandanartstrust.org

aira – Artist Residency in Algiers
Algeria, Algiers
ariaprojects.org

Atelier Observatoire
Morocco, Laasjlat
atelierobservatoire.com

Bag Factory
South Africa, Johannesburg
bagfactoryart.org.za

Beyond Entropy Africa
South Africa, Cape Town
beyondentropy.com

Centre for Contemporary Art
Nigeria, Lagos
ccalagos.org

Doul'art
Cameroon, Douala
doualart.org

First Floor Gallery Harare
Zimbabwe, Harare
firstfloorgalleryharare.com

Green Olive Arts
Morocco, Tetouan
greenolivearts.com

Henry Tayali Visual Arts Center
Zambia, Lusaka
henrytayaliartgallery.wordpress.com

Le Cube
Morocco, Rabat
lecube-art.com

Nafasi Art Space
Tanzania, Dar es Salaam
nafasiartspace.org

Townhouse Gallery
Egypt, Cairo
thetownhousegallery.com

Video Art Network for Lagos
Nigeria, Lagos
vanlagos.org

Visual Arts Network of South Africa
South Africa, Johannesburg
vansa.co.za

ASIA

Arts Initiative Tokyo (AIT)
Japan, Tokyo
a-i-t.net

Britto Arts Trust
Bangladesh, Dhaka
brittoarts.org

Clark House Initiative
India, Mumbai
clarkhouseinitiative.org

Art Group 705
Kyrgyzstan, Bishkek
705.kg

JavaArts
Cambodia, Bhnom Penh
javaarts.org

KHOJ
India, New Delhi
khojworkshop.org

Kyoto Art Center
Japan, Kyoto
kac.or.jp

Nha San Collective
Vietnam, Hanoi
nhasan.org

pARTage
Mauritius, Flic en Flac
partagemauritius.wordpress.com

Samdani Art Foundation
Bangladesh, Dhaka
dhakaartsummit.org

The Book Society
South Korea, Seoul
thebooksociety.org

Taipei Contemporary Art Center
Taiwan, Taipei
tcac.tw

EUROPE

Art and Cultural Studies Laboratory
Armenia, Yerevan
info@acsl.am

BAHAR (previously named SPOT)
Turkey, Istanbul
baharadogru.com

CASCO
Netherlands, Utrecht
casco.art

Chto Delat
Russia, St. Petersburg
chtodelat.org

Delfina Foundation
UK, London
delfinafoundation.com

East Side Projects
UK, Birmingham
eastsideprojects.org

Gasworks
UK, London
gasworks.org.uk

GeoAIR
Georgia, Tbilisi
geoair.blogspot.com

If I Can't Dance
Netherlands, Amsterdam
ificantdance.org

Kunsthalle Lissabon
Portugal, Lisbon
kunsthalle-lissabon.org

LCCA
Latvia, Riga
lcca.lv

NCCA
Russia, Moscow
ncca.ru

Office for Contemporary Art
Norway, Oslo, oca.no

Open School East
UK, London
openschooleast.org

Pages Magazine
Netherlands, Rotterdam
pagesmagazine.net

Pallas Projects
Ireland, Dublin
pallasprojects.org

The Common Guild
UK, Glasgow
thecommonguild.org.uk

The Showroom
UK, London
theshowroom.org

Via Farini
Italy, Milan, viafarini.org

MIDDLE EAST

ArtRole
Iraq, Erbil City, artrole.org

Khalil Sakakini Cultural Center
Palestine, Ramallah
facebook.com/Khalil-SakakiniCenter

VASL Artist's Collective
Pakistan, Karachi/Islamabad
vaslart.org

OCEANIA

Institute of Modern Art
Australia, Brisbane
ima.org.au

NORTH AMERICA

Contemporary Jewish Museum
USA, San Francisco
thecjm.org

Biafarin
Canada, Ontario
biafarin.com

ISCP
USA, New York
iscp-nyc.org

Laboratorio Para La Ciudad
Mexico, Mexico City
labcd.mx

Lulu
Mexico, Mexico City
luludf.com

Museo Experimental el Eco
Mexico, Mexico City
eleco.unam.mx

Triangle Arts Association
USA, New York
trianglearts.org

CENTRAL AMERICA

Beta-Local
Puerto Rico, San Juan
betalocal.org

Davidoff Art Initiative
Dominican Republic, Altos de Chavon
davidoffartinitiative.com

Diablo Rosso
Panama, Panama City
diablorosso.com

TEOR/eTica
Costa Rica, San José
teoretica.org

SOUTH AMERICA

Di Tella
Argentina, Buenos Aires
utdt.edu

L'Artocarpe
Guadeloupe, Le Moule
artocarpe.net

La Ene
Argentina, Buenos Aires
laene.org

Lugar a Dudas
Colombia, Cali
lugaradudas.org

Móvil
Argentina, Buenos Aires
movil.org.ar

Taller Bloc
Chile, Santiago
tallerbloc.cl

MAIN PRIZE WINNER OF THE FUTURE GENERATION ART PRIZE 2019

Emilija Škarnulytė

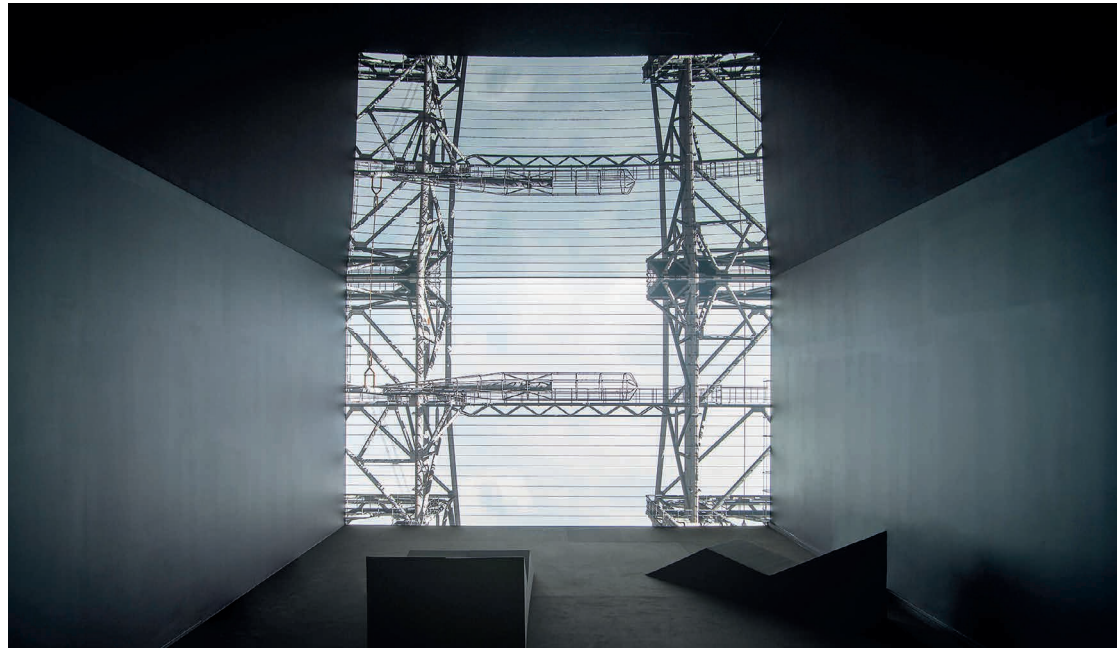
| Born 1987 | Lithuania

t1/2, 2019, video, 3D remote-sensing scanning, 18'00". Installation views, PinchukArtCentre, Kyiv

Emilija Škarnulytė investigates the shifting boundaries between documentary and fiction, between ecological and cosmic forces, feeling out all kinds of non-human and post-human scales, in the depths of space and time.

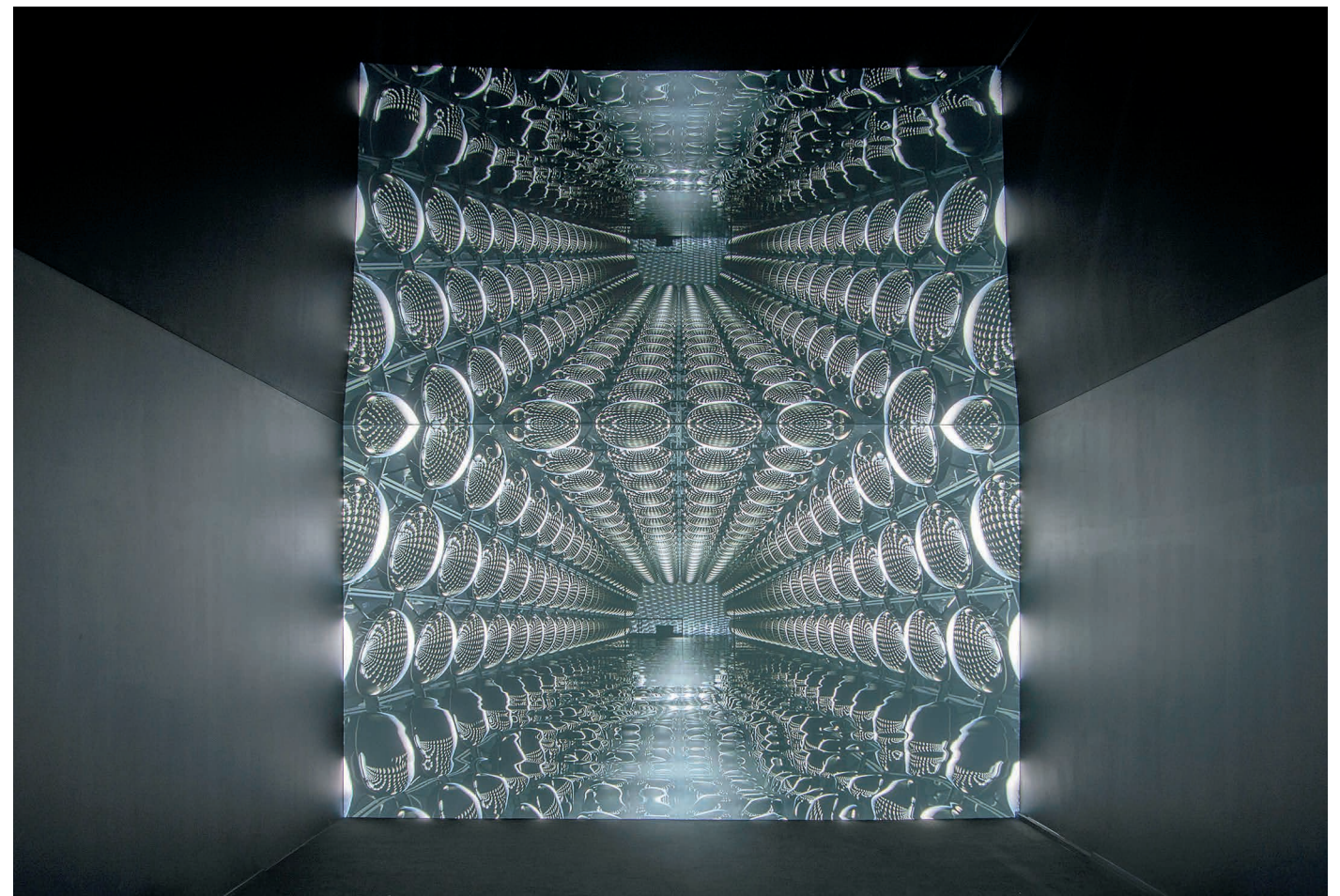
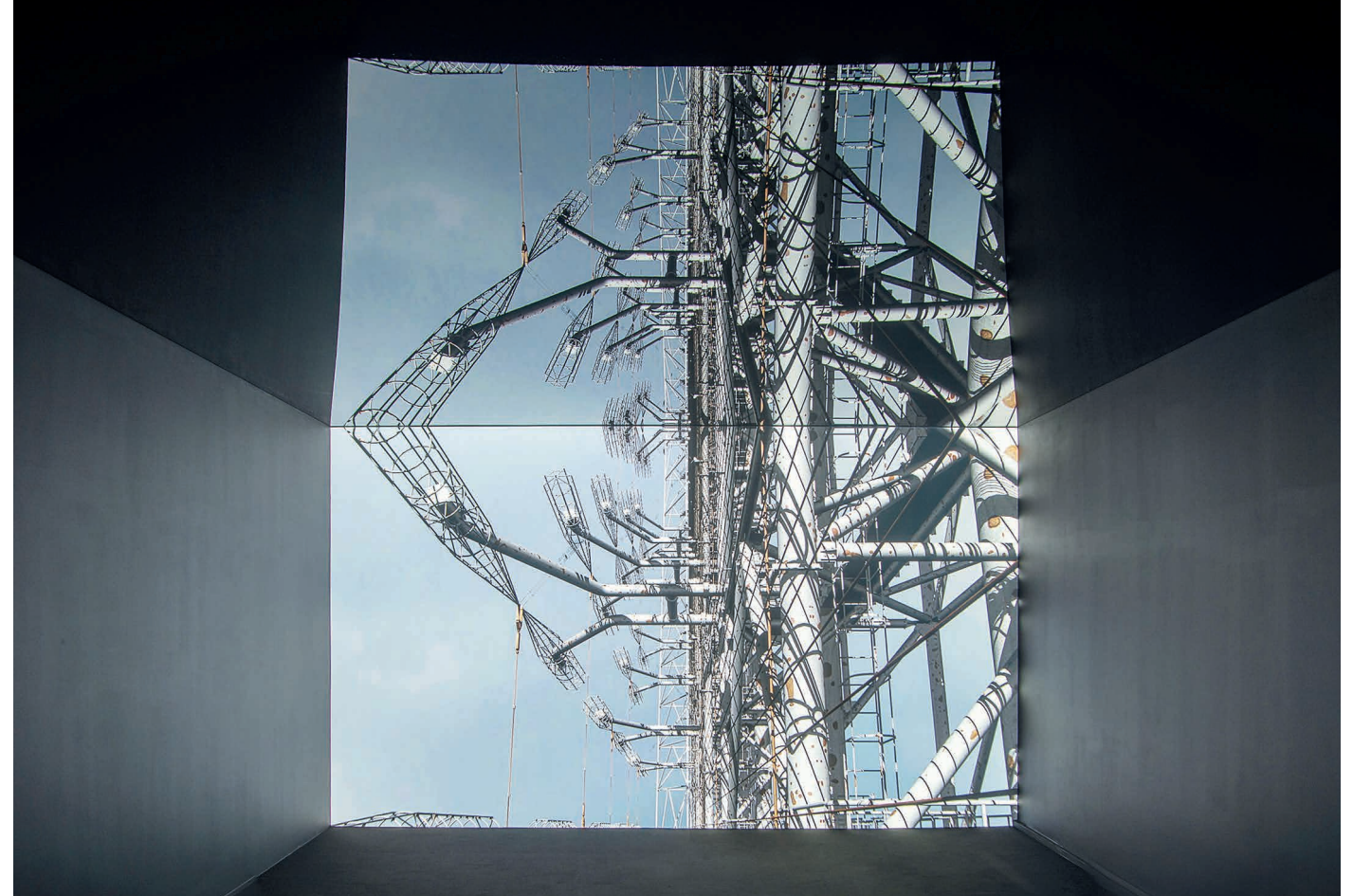
t1/2 continues that topic of post-human mythology in a fictional visual meditation about contemporary science from the perspective of a future archaeology. The title refers to the symbol for “half-life”, a term commonly used in nuclear physics to describe radioactive decay. Presented as a large-scale video installation, the work shows architecture envisioned by the artist through remote-sensing 3D scans and a mirrored ceiling, traversing an epic landscape of geography.

Škarnulytė, performing as a siren herself, links the past and future by exploring the memory of Etruscan cemeteries, a nuclear power plant in Lithuania – twin sister of the Chernobyl AES –, the Super-Kamiokande neutrino observatory in Japan, the Antimatter Factory, the Large Hadron Collider at CERN, Duga radar and a Cold-War submarine base above the Arctic Circle. *t1/2* encounters all that is larger than us and larger than life – a looming climate catastrophe, natural phenomena, ideological constructions, massive scientific structures, recent geopolitical processes and what we know as human knowledge. All have left scars on planet Earth.



Jury statement: “Emilija Škarnulytė’s work *t1/2* stems from deep and extensive research which has been translated in a coherent and confident way. The jury found its scale, rhythm and pace mesmerizing alongside its capacity to deal with vast expanses of time in a precise manner.

Her use of video expands into a multi-dimensional experience, confronting many of the major issues facing humanity, which are often left unspeakable. Without being overtly didactic, the work stays open-ended and poetic while raising fundamental questions about where we come from, who we are and where we might end up.”



Gabrielle Goliath

| Born 1983 | South Africa

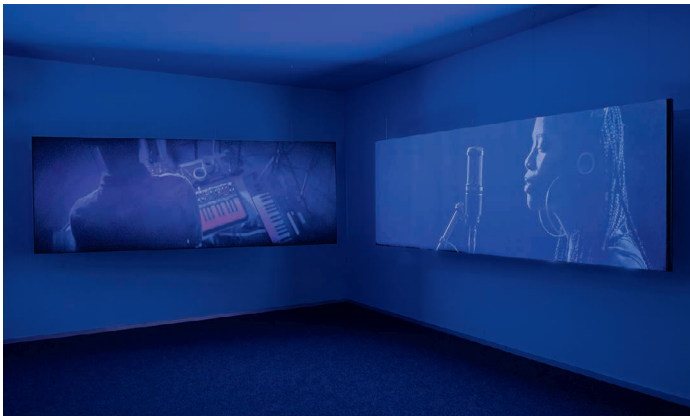


Gabrielle Goliath situates her practice within contexts marked by the traces, disparities and as-of-yet unreconciled traumas of colonialism and apartheid, as well as socially entrenched structures of patriarchal power and rape culture. Conscious of how the violence enacted upon black, brown, female and queer bodies is routinely perpetuated through forms of representation, she draws on performance, sound and ritual gesture to enable more effectively and ethically involved responses to lived experiences of trauma.

“When language fails us, when conventional therapy fails us, art allows for a different kind of encounter, a more human encounter, perhaps. One in which the differences that mark our experiences of the world become – in all their discomfort, hurt and contradiction – the grounds of our mutual acknowledgement and care.”

Jury statement: “We admired her handling of such difficult and important subject matter in a touching yet sharp manner in the work *This Song Is for...* It speaks directly and emotionally to the viewer while generating a powerful sense of discomfort. The work leaves room for personal reflection and maintains respect for the six individual testimonies.”

This Song Is for..., 2019, long-term performative project, video and sound installation; six dedication songs selected by survivors of rape, re-performed by collaborating, women-led musical ensembles. Collaborating musicians: Dope Saint Jude & BÜJIN; Jacobi de Villiers & Erik Dippenaar; Msaki with Lebogang Ledwaba & Thembinkosi Mavimbela; Nonku Phiri & Dion Monti. Installation views, PinchukArtCentre, Kyiv. Co-produced by PinchukArtCentre. Special thanks to Goodman Gallery, Natalie Haarhof, The Magic Lightbox Company, 14 10th and Dion Monti



Cooking Sections

| Daniel Fernández Pascual & Alon Schwabe | Both born 1984

Cooking Sections (established in 2013) is a duo of spatial practitioners based out of London. It was founded to critically explore the systems that organize the world through food. Using installation, performance, mapping and video, their research-based practice explores the overlapping boundaries between visual arts, architecture and geopolitics. Since 2015, they have been working on multiple iterations of the long-term site-specific *CLIMAVORE* project, exploring how to eat in a world where climates change and we change climates.

“For us, *CLIMAVORE* became quite an operative way to observe environmental degradation and the role of food systems in man-induced transformations. Over the years, several projects helped us develop a critical approach to the construction of spaces of food production and consumption. As our work evolves, we have become more and more interested in how critical thinking can also develop into critical propositions by exploring practices that enable alternative social, environmental and political platforms to emerge.”

Jury statement: “We have a deep respect for artistic practice that engages with serious issues. Through the work *CLIMAVORE: For the Rights of the Soil Not to Be Exhausted*, Cooking Sections proposes a better future and successfully engages a broader public to increase awareness of such issues.”



CLIMAVORE: For the Rights of the Soil Not to Be Exhausted, 2019, site-specific installation: opening of Room 31 in Bessarabka market underground cellar; archival display of photographs, replica memorabilia, maps, clay figurines, chernozem soil; red/blue lighting; six performative public discussions; site-responsive bread recipes and public tastings; legal draft granting the soil the rights not to be exhausted. Installation view, Bessarabka market, Kyiv



What is above is what is below, 2018. Installation views, Manifesta 12, Palermo

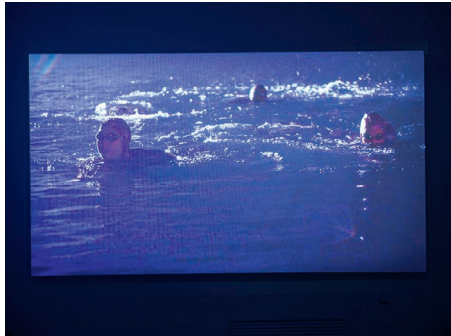


Monira Al Qadiri

| Born 1983 | Kuwait

Monira Al Qadiri’s recent projects investigate the implications of the oil industry for the countries of the Arabian Gulf region, and the precarity of their imminent future. The artist enquires what will be left to commemorate once this transient era of petroleum is over.

“I find myself preoccupied with history these days, and how not knowing it affects our future. There is a physical impossibility of experiencing the past fully, yet as people we make the most sincere effort to relive it somehow. My work reflects on time as a place and a way of thought.”



Empire Dye, 2018, reinforced styrofoam, paint; produced by The Soap Factory, Minneapolis (centre); *Wonder 1, 2, 3*, 2016–2017, carved natural pearls (on pedestals and details bottom centre and right). Installation views, PinchukArtCentre, Kyiv | BOTTOM LEFT: *Diver*, 2018, video still. Produced by Durub Al Tawaya, Warehouse 421, Abu Dhabi, and the Asia Pacific Triennial of Contemporary Art, Brisbane

Yu Araki

| Born 1985 | Japan



The works of Yu Araki are highly influenced by his travels, striving to comprehend the puzzling cultural and socio-political differences between destinations. He creates a distinguishedly visual filmic language, in which he intertwines fiction and real-life stories, inviting the viewer to trans-cultural journeys.

“I find inspiration from the surrounding context, and an art-work is a way for me to re-interpret, re-play or re-make my sense of it. Being fascinated by the interconnectedness of things, my interest lies in finding a thread to interweave these various elements that I refer to.”

The Last Ball, 2019, 3-channel video installation, stereo sound. Installation views, Yu Araki: *Le Souvenir du Japon*, Shiseido Gallery, Tokyo. Photos Ken Kato. Courtesy the artist and Shiseido Gallery



Korakrit Arunanondchai

| Born 1986 | Thailand

A visual artist, filmmaker and storyteller, Korakrit Arunanondchai employs his versatile practice to tell stories embedded in cultural transplantation and hybridity. His body of work merges fiction with poetry and offers synesthetic experiences engaged in a multitude of subjects primarily based on the lives of family, friends and colleagues as much as on local myths. No mere solitary artist, Arunanondchai is an avid collaborator who has worked on videos, performances and music together with an extensive list of people.

“The stable ground is at times gently vibrating and at other times abruptly exploding. The only stable thing left in a world could be the recognition of your own breath. I would like to think that this recognition will exist past the point where you could breathe, when your body no longer exists.”

No History in a Room Filled with People with Funny Names 5, 2018, multimedia installation, 30'44". Installation view, PinchukArtCentre, Kyiv. Courtesy of Carlos/Ishikawa, London



Kasper Bosmans

| Born in 1990 | Belgium



In his interdisciplinary and often playful works, Kasper Bosmans investigates histories of traditions and objects creating new narratives to offer a critical view on cultural and political relics. Leaning on his research into European political and cultural history, Bosmans implicitly critiques the mechanisms of authority and power by rendering them as aesthetic objects.

Amber Room and Star Chamber (Kyiv Colours), 2018–2019, wallpaper, amber, plexiglass, metal. Installation views, PinchukArtCentre, Kyiv. Courtesy the artist and Gladstone Gallery, New York/Brussels

“By using these farfetched and sometimes eccentric examples, I attempt to prevent any contemporary activistic interpretation, but that doesn’t mean they cannot keep us vigilant. Vigilance is enough.”



Madison Bycroft

| Born 1987 | Australia

Madison Bycroft creates systematic disfunctionalities. Recognizable forms are brought into relation with things which cannot be determined. Breaking comfortable and predictable patterns, Bycroft combines strange costumes, surreal scripts, awkward forms or moments of excess which might disrupt a cohesive narrative that gives the viewer an estranging experience.

“I work in an associative manner – this thing is like this thing which feels like this other thing. But I am interested in the forms of association in which it is not always easy to articulate a commonality – where a mutuality is illegible, outside language or logic. Following on from this, it is important to ask myself how to relate across difference, without homogenizing something into a comfort zone. Like an intransitive verb, how can I act in a way that does not take an object? ‘About’, here, does not pin something down or reveal it, but moves around it, is to the side of it, or in the key of pathos, invites it to move through me.”



Dead Pan Ham #2, 2019, multimedia installation. Installation and performance views, PinchukArtCentre, Kyiv. Concept initially developed for Les Ateliers de Rennes

Alia Farid

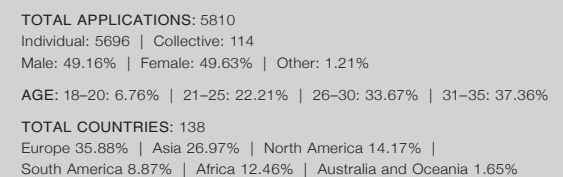
| Born 1985 | Kuwait



Alia Farid lives and works in Kuwait and Puerto Rico, both her home countries, whose complex colonial histories she reveals through drawings, objects, spatial installations and film. Her work presented at the PinchukArtCentre, titled *Vault*, is an artistic response to the failed processes of modernization and issues surrounding representation. Often fragmented display combines symbols from the past and present that speak of the dissipation of Arab polytheism with the advent of Islam, and the rise of a new materialism with the advent of oil.

Vault, 2019, light box, metal frame, faux stone, clay, digital prints. Installation view, PinchukArtCentre, Kyiv. Produced by PinchukArtCentre and Galerie Imane Farès

★ Partner Platforms, more information see page 5



Rodrigo Hernández

| Born 1983 | Mexico



Rodrigo Hernández is interested in the constitutive process of art and image-making. In his practice he deconstructs and merges ancient iconography, art history as well as everyday imagery to develop a formal vocabulary that is all his own. Driven by the idea of the ambiguity of images, the artist proceeds by following his imagination and personal associations, suggesting that these can be crucial instincts to navigate through today's world.

“For me, it was important to give shape to short-living moments through this specific technique and with metal, because I need to put a real imprint of my own body and force in the work. The metaphor of a hand that attempts and fails to grasp, requiring my own hand to make a mark that renders it visible, is a contradiction I still see keeping the work alive.”



Nothing Is Solid. Nothing Can Be Held in My Hand for Long, 2019, hand-hammered brass, multiple-part installation. Installation view, PinchukArtCentre, Kyiv. Co-produced by PinchukArtCentre. Courtesy the artist and Galeria Madragoa, Lisbon

Laura Huertas Millán

| Born 1983 | Colombia

Entwining ethnography, ecology, fiction and historical enquiries, Laura Huertas Millán’s moving images engage with strategies of survival, resistance and resilience against violence. Working on long-term inquiries, she has been developing a series of films around the coca plant in collaboration with Cristobal Gomez, a member of the Muina-Muruí community in the Colombian Amazon, since 2011. Their ongoing cinematographic conversation considers themes such as prohibition, the war on drugs, our broken relationship with nature and indigenous representation in Colombia and beyond. This particular film unfolds the fabrication of the mambe, an indigenous coca powder surrounded by specific cosmogonies, presenting a resistance that has been going on for centuries.

“Aesthetic miscegenation has been for me an important topic of reflection and research: from the cultural anthropophagy that inspired my previous films to ‘ethnographic fiction’. On the one hand, if one considers ethnography as an ensemble of narratives rooted in colonialism, it might be understandable as a form of fiction-making. On the other hand, some of the most interesting contemporary practices of ethnography have embraced a de-colonial turn, sometimes by integrating the fictional language tools within their own elaboration.”

Jibe, 2019, HD film, 25'00". Co-produced by Studio Arturo Lucia and PinchukArtCentre, with support from the Centre national des arts plastiques, Paris. Courtesy the artist



Marguerite Humeau

| Born 1986 | France



In her artistic practice, Marguerite Humeau weaves factual events into speculative narratives, enabling unknown, invisible, extinct forms of life to erupt in grandiose splendour. Combining prehistory, occult biology and science fiction in a disconcerting spectacle, the works resuscitate the past, conflate subterranean and subcutaneous, all the while updating the genre of the quest for the information age.

“My works aim at reenacting, resuscitating, activating extinct, invisible, ancient and future ecosystems, voices, creatures and beings. Together with experts I speculate on what those worlds might be, might have been or might become. I formulate hypotheses that I then translate into physical experiences involving sound, sculpture, drawings and various other components and concoctions.”

Thresholds, 2019, black ink pen on layout paper. Installation views, PinchukArtCentre, Kyiv |
BOTTOM LEFT: *Gisant II* (from the *FOXP2* series), 2016, HD polystyrene, resin, fibreglass, white paint, acrylic parts, latex, nylon, sprayed metal stand, sound. All courtesy the artist and CLEARING New York/Brussels



Eli Lundgaard

| Born 1989 | Norway

The work of Eli Lundgaard delves into the human psyche and understanding. She explores how we produce meaning and how we make connections and relations between our inner and the outer world. She questions interaction and mutual influence between the subject and its surroundings. Lundgaard is interested in the way a body is being shaped by the environment and vice versa.

“I often explore spaces where meaning collapses, and when the boundary between something shifts or disappears. I aim to manipulate, deconstruct and reconstruct the world around me, to erase or blur common definitions and concepts and to look at what can neither be confirmed nor dismissed. In the space between fact and fiction, I want to turn the seemingly familiar into something strange and foreign.”

Barbarian, 2019, video, loop 12'09", ceramics. Installation views, PinchukArtCentre, Kyiv. Courtesy the artist



Taus Makhacheva

| Born 1983 | Russia



The practice of Taus Makhacheva embraces a wide range of media including performance, video and installation, critically examining the results of different cultures and traditions meeting. Having grown up in Moscow with cultural origins in the Caucasus region of Dagestan, her artistic practice is informed by this personal connection with the co-existing worlds of pre- and post-Sovietization. Often humorous, her works attempt to test the resilience of images, objects and bodies in today's world.

“No other field can give you the intellectual, emotional and psychological experience you receive when interacting with art. I want to do something of the kind. What matters is not a finished work as such, but rather the viewer's experience, and her or his dialogue with the artwork.”

Quantitative Infinity of the Objective, 2019; installation: metal, wood, leatherette, foam rubber, awning; performance, sound. Choreography by Anatolii Sachivko. Performers: Apache Crew | Maria Boyko, Maks Kotskiy, Galyna Pekha, Alina Ryzhkova, Anatolii Sachivko, Vlad Yalenko. Text: Ilmira Bolotyan, Kristina Cherniavskaia, Taus Makhacheva. Production: Kristina Cherniavskaia, Olga Mishchenko, Maksim Nosov, Elena Torop, Leo Trotsenko. Costume design: Panika Derevyia. Installation views, PinchukArtCentre, Kyiv. Co-produced by PinchukArtCentre. Courtesy the artist and narrative projects, London



Toyin Ojih Odutola

| Born 1985 | Nigeria

Toyin Ojih Odutola creates multimedia drawings on various surfaces, investigating formulaic representations and how such images can be unreliable, systemic and socially coded. Her most recent work explores this through the fictitious narrative of a Nigerian aristocratic family. The larger series, of which the exhibition showcases excerpts, attempts to illustrate the parameters of wealth and its perspectives, the adaptability of cultural history and suspicions around unquestionable status. It is a thought experiment where historically oppressed figures own their bodies and capital as opposed to the actuality of their bodies being capital. Ojih Odutola inquires whether seeing such figures in luxurious surroundings changes perceptions of self and capability. Ultimately, what is revealed is akin to any social construct and tool: they are only being seen because of an elevated regard; with or without it, their value as people is flattened.



In the Drawing Room (Fragment), 2017–2018, charcoal, pastel and pencil on paper | *BOTTOM: The Firm*, 2017–2018, charcoal, pastel and pencil on paper. All courtesy of Jack Shainman Gallery

“I think when people see wealth, they see status, when they see any sort of glamorous presentation, even if it is a people of colour. I'm trying to make people aware that the pictures they take for granted, these images of wealth and glamour, are, in fact, constructed the same way race is constructed, the same way gender presentation is a construct.”



Sondra Perry

| Born 1986 | USA

Sondra Perry makes videos, performances and installations that foreground the tools of digital production as a way to critically reflect on new technologies of representation and to remobilize their potential.



Eclogue for [in]HABITABILITY, 2017, backhoe workstation, 3-channel video projection, 3-channel video on 16:9 monitors. Installation views, Gwendolyn Knight and Jacob Lawrence Gallery at the Seattle Art Museum, Seattle. Photos Natali Wiseman. Courtesy the artist



Gala Porras-Kim

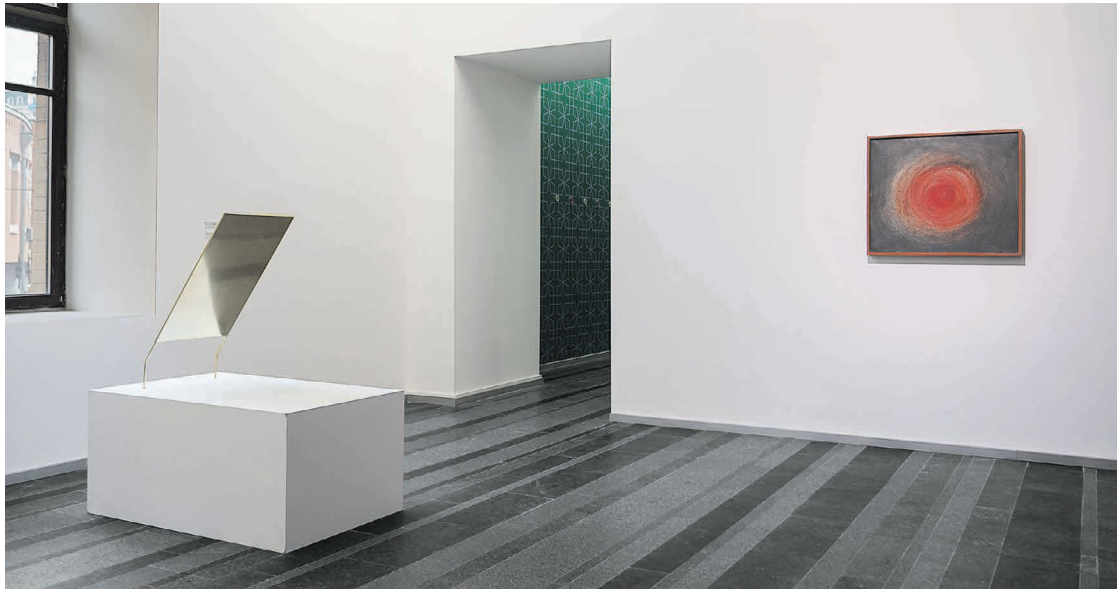
| Born 1984 | Colombia



Gala Porras-Kim uses the social and political contexts that influence the representation of language and history to make art objects through the learning process. Her works come from research-based practice, including different methodologies in the fields of linguistics, history and conservation.

“Much of the work that I’ve made deals with historical artifacts that people might not have an idea what they were used for. I work a lot with historians and conservators and curators to ask: ‘What do you think was the original function of this?’ To find the discrepancy between the scientific method and the creative writing element, which I think is a more honest way of talking about history; to say ‘I don’t know’.”

Two Plain Stellas in the Looters Pit at the Top of the Sun Pyramid at Teotihuacan, 2019, graphite on paper (left wall); courtesy the artist and Commonwealth and Council, Los Angeles; *All Earth Energy Sources Are Known to Come from the Sun (waiting for sunshine)*, 2019, brass, sunlight (centre); courtesy the artist and LABOR, Mexico City; *Proposal for the Reconstituting of Ritual Elements of the Sun Pyramid at Teotihuacan*, 2019, polyurethane, acrylic, document (authorized reproduction by the National Institute of Anthropology and History, Mexico City); courtesy the artist and Secretaria de Cultura INAH | LEFT: *All Earth Energy Sources Are Known to Come from the Sun (waiting for sunshine)*, 2019; *What the Sun Looks Like with Your Eyes Closed*, 2019, graphite and acrylic ink on paper; courtesy the artist and Commonwealth and Council, Los Angeles. Installation views, PinchukArtCentre, Kyiv



Jakob Steensen

| Born 1987 | Denmark

In his artistic practice, Jakob Steensen investigates future scenarios involving the hybridization of technology and nature. His spatial simulations are seemingly mystical virtual worlds composed of real-world digitized organic materials. He creates simulations of landscapes using 3D scanners, photogrammetry, satellite terrain data and photos of organic textures he creates through excursions and collaborations with field biologists, NGOs and artists from different disciplines. Real places and natural histories are transformed into mystical and vibrant digital ecosystems.

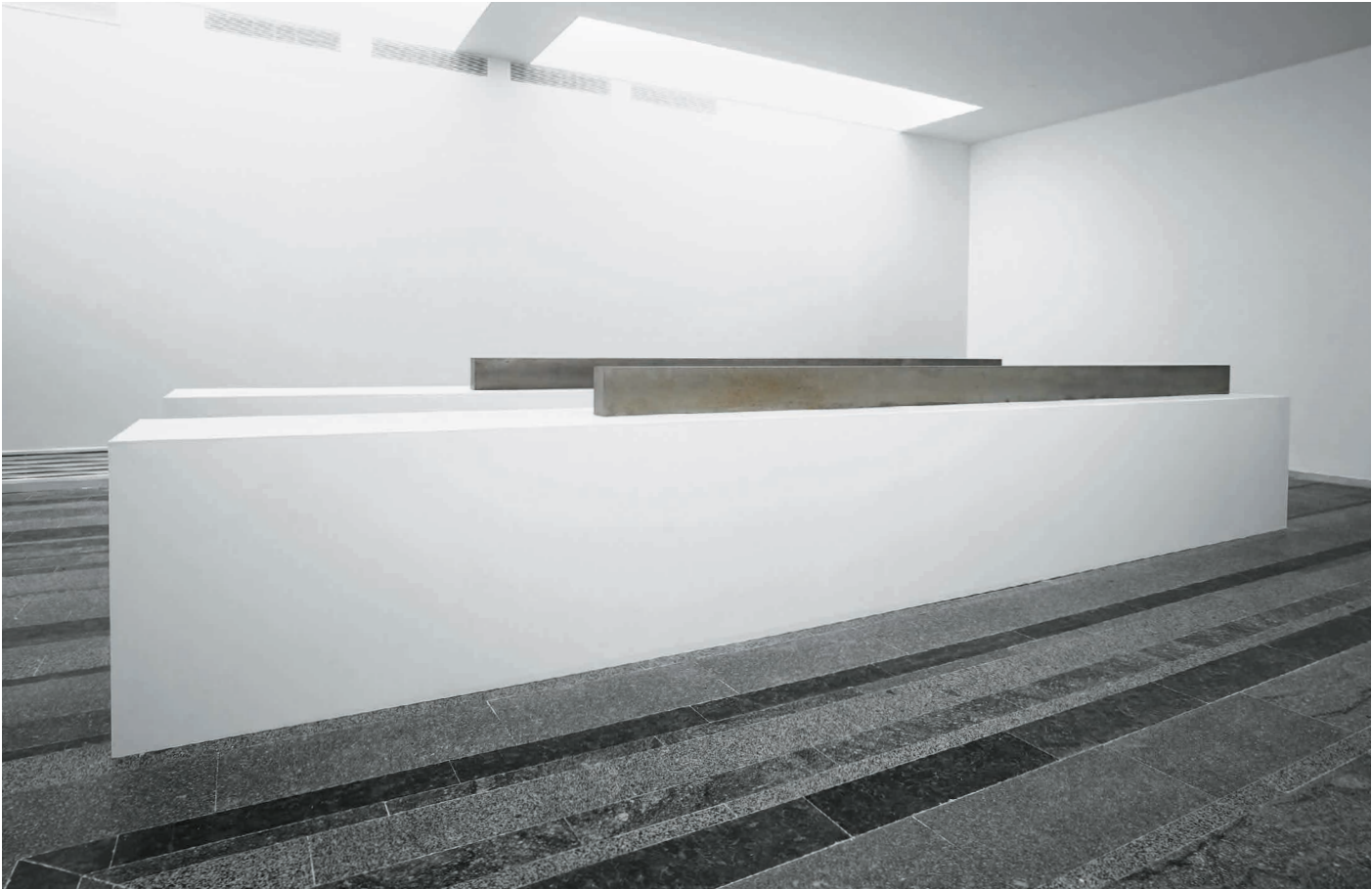
“I show my virtual environments within larger physical installations, which mimic the ambience and material of the digital worlds. I do not see my work as purely digital, but as installations of landscapes where organic materials from the past meet the present, in physical and virtual forms. I am interested in how organic materials and infrastructures weave into our lives, influencing how we sense and imagine our relationships to the world.”



RE-ANIMATED, 2018–2019, multimedia installation: VR (15'00"), extinct Kaua'i 'Ō'ō bird audio, 3D-scanned foliage, micro microphone, bug zapper, LED light, truss, custom-built computers, mulch, videos *Arrival* (10'30"), *Mating Call* (2'32") and *Bug Zapper* (5'40"). Installation views, PinchukArtCentre, Kyiv. Produced by PinchukArtCentre; originally produced with support from the Bikuben Foundation, the Danish Arts Council, Harvestworks and Mana Contemporary

Daniel Turner

| Born 1983 | United States



Daniel Turner works primarily in sculpture involving the manipulation of materials, objects and environments into tactile or atmospheric forms. His works are characterized by a specific response to a site under a controlled set of processes. For Turner, form is a process of transformation. His choice of materials speaks to familiar, yet constrained environments, preserving a sensory link to geographical locations, cultural associations and human contact. Founded in 1897, The Vinnitsa Regional Psychoneurological Hospital in Vinnitsa, Ukraine, is an active medical and prophylactic institution specializing in polyclinic medical care for psychiatry, neurology and neurosurgery. For the exhibition, Turner has produced two sculptures in response to this institution: through a calibrated processing of environment, the artist has identified, archived and recast one metric ton of the hospital's steel bedding into two concentrated forms.

VRPH Bar 1&2, 2019, cast steel, provenance: Vinnitsa Regional Psychoneurological Hospital. Installation view, PinchukArtCentre, Kyiv



Vinnitsa Regional Psychoneurological Hospital, 2018, b/w photograph

Anna Zvyagintseva

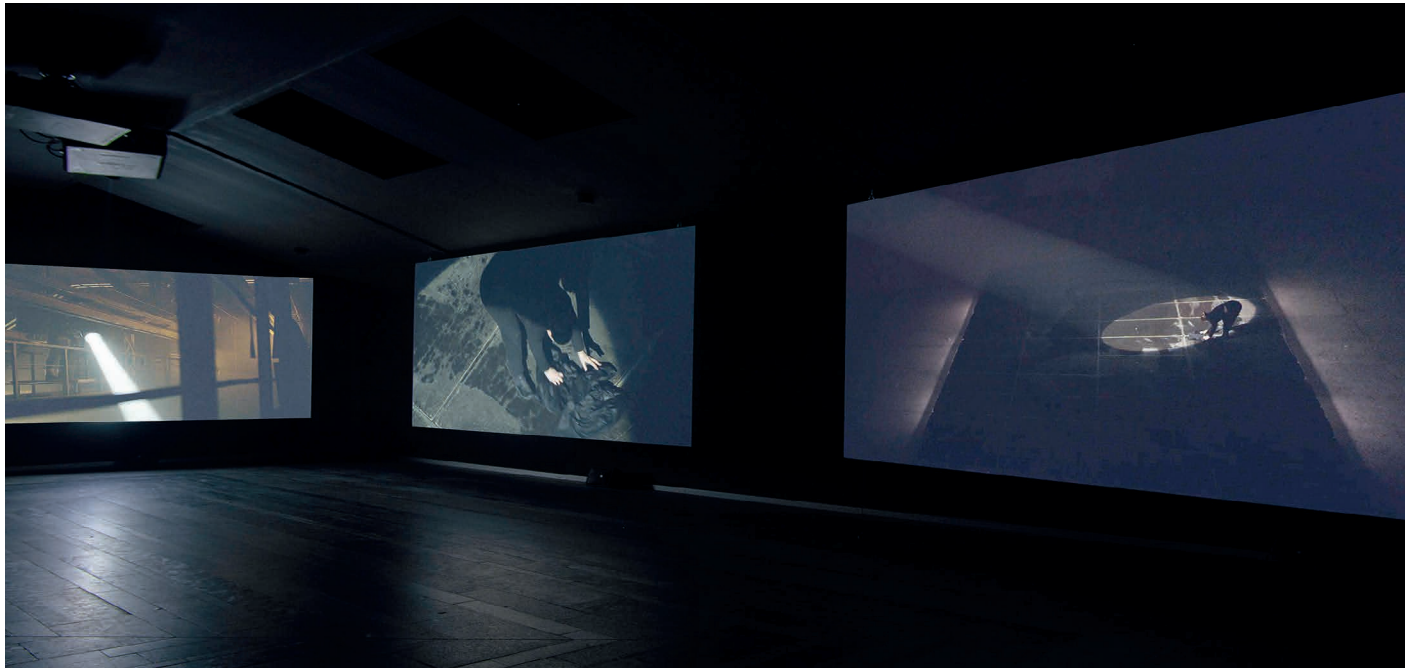
| Born 1986 | Ukraine



In her artistic practice, Anna Zvyagintseva often makes manifest imperceptible, impalpable facets of our lives, showcasing their fragility and documenting elusive intangible moments. In her video *Declaration of Intent and Doubt* Zvyagintseva continues her research of drawing as an automatic trace. In this new work the stage replaces a piece of paper. Proposing film-based experience the artist underlines spatial interactions and conflicts between the characters and stresses on how archetypical roles can shift.

Declaration of Intent and Doubt, 2019, 3-channel video, 7"15". Installation views, PinchukArtCentre, Kyiv

“Drawing is a very good topic: it is a topic, not only a tool. I often dissect the very idea of a drawing line as a thinking line, and I want to develop it further and further in my practice. For me, the idea of drawing is related to how a person thinks.”



Basel Abbas and Ruanne Abou-Rahme

| Both born 1983

The practice of Basel Abbas and Ruanne Abou-Rahme is largely research-based and exists in the intersection of performativity, political imaginaries, virtuality, body, image and text. Across their works they probe a contemporary landscape marked by seemingly perpetual crisis and an endless “present”, one that is shaped by a politics of desire and disaster. In their projects, they find themselves excavating, activating and inventing incidental narratives, figures, gestures and sites as material for re-imagining the possibilities of the present.

“The erasure of entire communities is a violence enacted not just on the individual and communal body but also to places and things; lived structures, vegetation and land, not to mention lived history, community and memory. Ultimately, it is a violence enacted on our imaginary or any sense of futurity.”

Oh Shining Star Testify, 2016–2019, 3-channel video, sound, wooden boards. Installation views, PinchukArtCentre, Kyiv



The Victor Pinchuk Foundation

The Victor Pinchuk Foundation, an international, private and non-partisan philanthropic foundation based in Ukraine, was established in 2006 by businessman and philanthropist Victor Pinchuk. It empowers the young generation to change their country and the world. To this end it implements projects and builds partnerships in Ukraine and worldwide. Since 2006, the Foundation has invested over US\$ 125 million to transform Ukraine.

The Victor Pinchuk Foundation's projects include, amongst others: the all-Ukrainian network of neonatal centres, Cradles of Hope; the largest private scholarship program in Ukraine, Zavtra.UA; the World-WideStudies scholarship programme for Ukrainian students studying abroad; the Veteran Hub, the first open space in Ukraine for veterans and NGOs dealing with veteran affairs; and the PinchukArtCentre, the most dynamic art centre in Ukraine and the region, which gives free-of-charge access to contemporary art to inspire new thinking.

The Foundation supports the international network Yalta European Strategy (YES), a leading forum for discussing Ukraine's European future and global context.

The foundation supports a crowdfunding platform to foster giving in Ukrainian society, the Ukrainian Philanthropic Marketplace. The Foundation is a member of the European Foundation Centre and



the Ukrainian Grantmakers Forum. It cooperates with the Atlantic Council, the Brookings Institution, the Tony Blair Institute for Global Change, the Amicus Europae Foundation and other nongovernmental organizations, as well as the ANTI/AIDS Foundation of Mr. Pinchuk's wife, Elena Pinchuk, which implements projects to fight HIV/AIDS, in cooperation with programmes by the Clinton HIV/AIDS Initiative, the Elton John AIDS Foundation and others.

pinchukfund.org



TOP: Victor Pinchuk with the World-WideStudies grant holders at the 10th Forum of the Victor Pinchuk Foundation scholarship programmes, Kyiv 2018 | RIGHT: Alumni of the Victor Pinchuk Foundation scholarship programmes | OPPOSITE: EJ Hill, *Pillar*, 2017, wood, rubber. Installation view, *Future Generation Art Prize@Venice 2017*, Palazzo Contarini Polignac, Venice. Produced by PinchukArtCentre



The PinchukArtCentre

The PinchukArtCentre was founded in September 2006 in Kyiv by Victor Pinchuk. Since the beginning, it has been one the largest and most dynamic private contemporary art centres in Central and East-ern Europe. With now over 3 million visitors, the PinchukArtCentre is an international hub for contemporary art, developing the Ukrainian art scene while generating a critical public discourse for society as a whole.

For more than a decade, the PinchukArtCentre has brought works by over 250 international artists to Ukraine, providing free access to new ideas, perceptions and emotions. Its programme investigates national identity in the context of international challenges.



Education and public programme as well as activities of the Research Platform at the PinchukArtCentre | OPPOSITE: View of the Palazzo Ca' Tron, Venice

Simultaneously, the PinchukArtCentre invests in the next generation through the Future Generation Art Prize and the PinchukArtCentre Prize (an award for young Ukrainian contemporary artists aged 35 or younger). With these biennial prizes, the institution has become a leading centre for the best emerging artists worldwide, while empowering a new generation in Ukraine.

In 2016, the PinchukArtCentre launched its Research Platform as a pioneering project that aims to generate a living archive of Ukrainian art from the early 1980s through the present.

pinchukartcentre.org



Future Generation Art Prize@Venice 2019,
a collateral event of the 58th International Art
Exhibition – La Biennale di Venezia

Established by the Victor Pinchuk Foundation
futuregenerationartprize.org

Exhibition Location
Palazzo Ca' Tron (Università Iuav di Venezia)
Santa Croce, 1957
30135 Venice
9 May – 18 August 2019

Commissioner: Victor Pinchuk Foundation
Curators: Björn Geldhof, Tatiana Kochubinska
Exhibition coordination:
Alessandro Borgomainerio
Project managers: Oksana Pidvarko,
Olena Torop

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VICTOR
PINCHUK
FOUNDATION

BORIS MIKHAILOV & the Forbidden Image

22 June 2019–5 January 2020

A homecoming exhibition dedicated to Boris Mikhailov, offering a new view of his work from photography to conceptual art and performance, showing his practice in the context of the “Kharkiv school of photography” and of the post-Soviet space

PinchukArtCentre
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